EREE!



February 1994

THE TENTE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

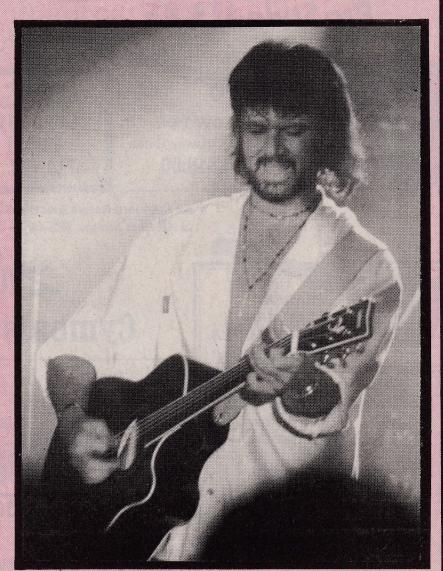
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Innasense

Confederate Railroad

Jack Zawacki and the Tone Bombs



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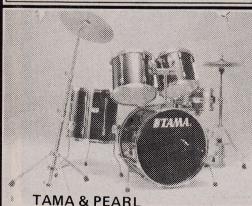
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on the cover:
Danny
Shirley of
Confederate
Railroad.
See story
on Page
20.
Photo by
Ed Mason



THEWIRE

Hey, what's up!? Welcome to "The Wire" for Feb. How about some birthday congrats this month to: BRAD WHITFORD (Aerosmith) 42, NEAL SCHON (ex-Journey, Hardline) 40, RACHEL BOLAN (Skid Row) 28, ALICE COOPER 40, TONY IOMMI (Black Sabbath) 46.....First off, even though I'm sure everyone's heard enough about "Jacko" as of late, I'd like to comment. I'm speaking of this "Michael Jackson 3-Ring Circus"! Does paying off the young boy's father indicate that he's guilty? Maybe we'll never know. If he is, does this payoff mean justice has been served? Not in my eyes. 10-20 million dollars is chump change for Jackson and I believe the father of the boy has had a "moral breakdown" or at least a "momentary lapse of integrity" in accepting the money. Is it just me or doesn't it appear that he's pimped his son out for \$10 million or whatever the figure may be? Just my opinion. If you care to take the time, drop me a line and we'll take a poll -- Innocent or Guilty?.....Check this out! The remaining 3 BEATLES are heading into the studio to lay down some new tunes and will also release previously un-released material from the '60s. They should be in the studio as I speak. George Martin, their longtime producer, will be involved as well as LENNON's widow YOKO ONO who has final approval on the release. YOKO ONO??!! OH NOOOOOO!!! Am I hearing this correct? SHE is going to tell George, Paul and Ringo if it sounds good?.....MADONNA is supposedly in negotiations with Elizabeth Arden about inventing a perfume. Yes, folks, Madonna may be releasing a scent of her own. Eeek!.....Here's another "Helluva Tour"! BLACK SABBATH, MOTORHEAD and MORBID ANGEL will begin their U.S. tour on Feb. 11th. Black Sabbath is touring in support of their latest disc, "Cross Purposes." Their vocalist, TONY MARTIN, is awesome!! He can be heard on Sabbath's previous offerings, "Headless Cross" and "Tyr".....Can't wait!! New PANTERA 'titled "Beyond Driven" is scheduled for release March 22nd!!....Did anyone catch HOWARD STERN's New Years Eve pay per view special? Well, reportedly after the show, cast, crew and guests ended up in an orgy (Surprise!! NOT!). Allegedly John "Severed Part" Bobbit was even enjoying the "festivities." Stern reportedly wants to package that along with the actual special and market it. HA! HA! Great! What can I say? I'm a Stern fan!....STEVE PERRY's (ex-JOURNEY) solo album titled "For The Love Of Strange Medicine" has had packaging delays but should be out soon! PAUL TAYLOR (ex-WINGER) has joined Perry.....ANTHONY KIEDIS (RED HOT CHILI PEPPERS) has been dropped by the National Center for Disease Control and Prevention from a series of safe sex public service ads after they learned of his 1990 for sexual battery and indecent exposure.....IRON MAIDEN have at last found a replacement for the solo bound BRUCE DICKINSON. BLAZE BAYLEY of WOLFSBANE will fill the position.

Good Luck, Bruce left some BIG shoes to be filled!!....OZZY's new disc, due later this year, is tentatively titled "I'll Be Back".....The CRUE's new disc has had a title change. Instead of "Till Death Do Us Part," it appears they're doing the "Metallica thing" and calling it simply "MOTLEY CRUE." It's due March 11th.....Speaking of the CRUE, WARRANT'S JANI LANE and wife BOBBIE BROWN have separated and she is supposedly seeing Crue drummer TOMMY LEE, whose marriage to HEATHER LOCKLEAR fell apart over the summer. Ahhh. Trouble in Paradise. (Wayne, you should have caught up with Bobbie between Jani and Tommy! Ha! Ha!).....TED POLEY is no longer the lead vocalist for DANGER DANGER due to personal reasons.....DIO's new disc "Strange Highways" was due out in late Jan. I haven't heard or seen it anywhere yet,

On a local note.....Hey! Did anyone catch bassist RUSS PRICE of DEAD RINGER in the "Reactions" column in The Press on Jan. 17th? He was asked what he thought of BARRY MANILOW's decision to back out of Gov.-elect Christie Whitman's pre-inaugural festivities only hours before his performance. Russ replied, "I think it was pretty cheap of him." I did, too! You tell 'em, Russ! Ha! Ha!.....I recently spoke with Bruce of HOME AT LAST. He informed me that after a 5-month studio hiatus, THEY ARE BACK! They have been demo-ing most of their new material and are looking to release their third disc this summer titled "EQUITY." "Equity" will have nationwide distribution and has been listed under a new category of music called "Triple A Rock" (Adult Alternative Album Oriented Rock). Some song titles to look for include "Too Much Trouble," "The Big Good-bye" and "Laughing In Your Face." Bruce has also been demoing material for a proposed solo album in the future. HOME AT LAST will also be attending the N.A.R.M. Convention again on the West Coast this year with the likes of JACKSON BROWNE, CROWDED HOUSE, DA-DA and Bruce's fave, TONY BENNETT! Ha! Ha! (Sorry, Bruce, just kiddin'.) Home At Last's previous releases can be purchased at ACRAT, Tower Records and Philadelphia Music Co. Home At Last is back, so check their calendar for dates and check 'em out!.....GUY SCHULTZ and SAM ERNST of TRIBAL SCREAM slipped me their tape recently. It's a 3-song demo containing the tunes "Cancer Clown," "Teach Me" and "Freedom Game." I liked the tape. Guy is an emotional singer "live" and this demo captures some of that emotion, although I feel a tape can't capture the groove and emotion of Tribal Scream "Live"! "Teach Me" is a personal favorite. Tribal Scream consider themselves "Psychedelic Metal." I guess that's an applicable title, although it also sounds a bit "Grungy" to me. Tribal Scream have gotten the attention of a record label in Boston and they're scheduled to meet with them at the end of this month. I wish them all the luck possible!!

Catch them at J.C. DOBBS on South St. in Philly on Feb. 20th!! For mailing list info or to get the new tape, call the "Scream Line" at (609) 927-3653.....

ATTENTION!! On Sat., March 5th at Crilley's Circle Tavern, there will be a very special benefit concert for SILENT WARRIOR vocalist MICHAEL PARTLOW. The benefit, entitled "METAL RELIEF," will help to ease the mounting medical bills Michael has incurred and future bills for an upcoming surgery procedure to move an A.V.M. (Artery-Vein Malformation) from his brain. Bands lending their support at this benefit include: SILENT WARRIOR (featuring guest vocalist JIM MORRISEY), PALACE, BUGZY, OMNI PRESENCE, TUXEDO, DEAD RINGER, FLESH SWINDLER, ARMAGEDDON, TRIBAL SCREAM, BANSHEE and MOMENTS NOTICE. (J.Z. and The TONE BOMBS are tentative.) There will be commemorative T-shirts for sale, a 50/50, and raffles with prizes sponsored by CAESAR'S CASINO, THE C.D. KING, B.C.'s in Smithville, UNISEX PRO HAIR DESIGN II, IRV'S MUSIC. plus more!! Prizes include CDs, dinners for 2, Metallica boxed CD/video set, casino accommodations and more!!!! METAL RELIEF kicks off at 6:00 p.m. The cost is \$6.00 which includes a raffle ticket. Come out and support MICHAEL PARTLOW and all the hard working bands and people involved! C-YA THERE!! That's all this month. Till next month, stay IN TUNE for more smokin' news coming down "THE WIRE"!

C-YA!!
--BOB CONOVER

*****ATTENTION LOCAL BANDS!: Don't Forget....If you'd like to update your situation (new members, exiting members, studio news, demo reviews, etc.), send the info my way at: C.R.I. Productions, 4555 Catawba Ave., Mays Landing, NJ 08330.

Dear In Tune Readers:

As you may have read in the January issue, SILENT WARRIOR was unable to perform at "B.C.'s New Years Eve Party" due to a prescription drug reaction suffered by Yours Truly. Well, I would like to set everyone straight so no one gets the wrong idea about me.

New Years Eve I suffered a seizure due to a condition I have called an A.V.M. (Artery-Vein Malformation). As it seems, I was born with this malformation and Dec. 31st it decided to let me know it was there, causing me to have a seizure. The doctors believed at first that I overdosed on prescription drugs that I was taking for a back injury the day before, so the statement in "The Wire" was the information they had at the moment. After several tests, doctors found the A.V.M. and now I have to undergo brain surgery to correct it. I just wanted everyone to know that any rumors you may have heard of a "drug overdose" are all bogus!! If you knew me like many of my friends do, I would never do something like taking drugs. I like to drink an occasional import beer once in awhile but overdose, I DON'T THINK SO!!

--Michael Partlow

Recording at Leisure

Dane Anthony &
The Sons of Thunder
Kenni Applewhite
Patty Balbo-Kimmel
Zak Bocelli
Bugzy
Steve Cain
John Ciotta & Justus
Confetti Entertainment
Brian Conover
Crystal Vision
Bob Curtis Associates

Tony Day
Deadly Blessing
Dead Ringer
Danny DeGenaro
Mark DeVaul
Drastic Measures
Emerald City
Billy Fellows
The Fleshlords
Dan Fogel
Full House

Joe Grillo
Grooveyard
High Risk
Fran Hinshelwood
Home At Last
John Howard
Trena Howard Productions
Tom Hunter
Jaded Heart
Carolyn Keating
The Keep
Andy Lalasis

Doc Michaelis
Moments Notice
John Mulhern
Rich Mullen
Chris Murray
Music Plant Jingle Co
Naughty Boys
Necrosis
New Politics
O'Keefe Marketing
Palace
Greg Pordon

Phillip Polsinelli/Pulse Productions
Peter Primamore
Charley Prose
Jon Pruitt
Radio Active Music Jingle Co
Resorts International
Eric Robinson
The Rocco Sisters
Don Rogers
Dambra Sabato
Guy Shultz
Silent Warnor
Solitude

The Soul Patrol
Spiny Norman
Swindler
Laura Taylor
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Tribal Scream
Trump's Castle
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Kevin Walker
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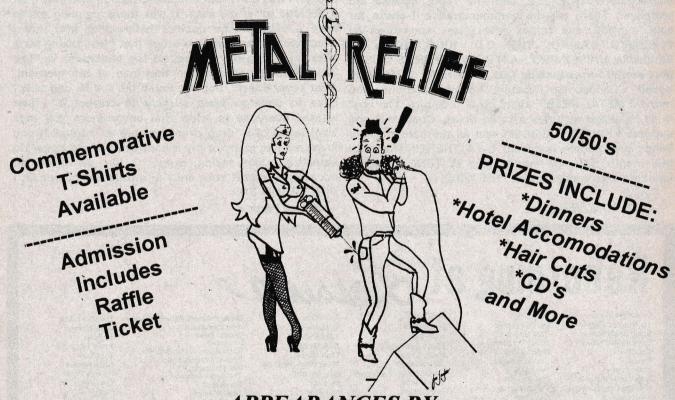
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The Patient is ill-What's Your Prognosis, Doctor?

by John C. Stockhausen

It has been apparent to most of us within the music community that there is something very wrong where live music is concerned. Ask anyone. They'll tell you the same thing: few people are willing to come out to the clubs to hear a band anymore. Why? You'll probably get as many different answers to that question as there are people to ask. But here in the battlefield trenches, the answer becomes apparent if you're willing to hang around the clubs for twenty years and take notes while you're busy trying to earn a living. The reason is apathy, right? Nobody really cares about music anymore, you say? Guess again.

Most people care about music, but they care only insofar as it relates to *them*. The people that used to come out in droves to see live bands just don't get enough of the real stuff to justify coming out. Those that do come out often do so out of loyalty to friends that play in a particular band. The vast majority of the public have no family or friends that are in a band, so most of them don't have sufficient cause to go see a band anymore.

The average professional musician spends more time preparing for his chosen work than does a doctor, so perhaps the musician needs to be the healer for a scene that is not as healthy as it could be. The prescription is bitter medicine for some and a tonic for others. (If the shoe fits...) First, anyone who is in a band that can't really play, do everyone a favor and go PRACTICE!. Then, before you come out to the club circuit, play some high school dances or something, and LISTEN to your audience as much as you expect them to listen to you. As in any other field, you can't deliver the goods if you don't have the goods to deliver. It's that simple. Second, if you are basing your repertoire on what's popular on MTV or in Seattle, or on the thrash-metal-punk-folk-alternative charts, then, even if you CAN play your instrument well, you are probably offending people. (What did he say?) To put it more specifically, the record-buying, MTV-watching demographic group is 13-22 years of age. You can look it up. So if you are selling records, and you have a recording deal, by all means, crank out the stuff that adolescents want to hear. But if you are trying to entice people to come out to a bar to hear your band, then you have to aim your music at a very different group of people. Generally speaking, they are 25-45 years old and have money to spend on drinks and food. And believe me, the majority of that crowd is no longer impressed with having their ears blown off, or by the weirdness of a musician's appearance. They want to have a good time. People with bills to pay, "daily grind" jobs and kids to feed don't want to go out and be attacked or depressed.

So, it follows that if you are playing cover tunes, play something an audience can get into. They'll let you know. If you are playing original music, don't make it foul and offensive. Remember that it is difficult to sell people on songs they've never heard, let alone selling them on stuff they don't even find pleasing. As a musician, you are in no position to demand anything from an audience. If you are pissed off at the world, deal with it somewhere else. Don't bring it on stage. And if you are trying to be more cool or more hip than most other people, then face the fact that you are going to make too many of those same people come to see you. People don't want to feel stupid. If you'd like to survive in the music business, then you are going to have to be good AND accessible. The word "mainstream" is often looked down upon, but it has a relevant meaning. It indicates an area where most of the traffic is moving. If you wish to survive, and if the music scene is going to survive, the musician is going to have to determine what audience to go after and then head right for the mainstream of that group. 13-22 year-olds don't spend a lot of money in nightclubs. Like it or not, that's a hard fact. If the club is not taking in money, the club can't afford to pay you. And it certainly cannot afford to pay you to drive out customers! Remember this: comedians who aren't funny don't get laughs and don't survive long. Ditch diggers who cannot dig ditches don't get work either. Musicians who are not musical will face the same fate. The scene is not healthy, doctor. Wake up before the patient is pronounced dead on arrival.

John C. Stockhausen

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In Tune Showcases Celebrate One Year

By PAMELA PASCALE

Saturday, January 22nd at Crilley's Circle Tavern in Brigantine, In Tune celebrated its first anniversary, continuing constant support for local bands by showcasing them. The idea for an In Tune Night was started just over a year ago by our former editor/publisher, now journalist, Tom Gargan. Tom, a musician himself, saw the need for a local club to help support new bands. Together with Crilley's and In Tune Magazine, the first showcase was

Swindler, Absent Child, and one of my favorites, Silent Warrior, then brand new to the circuit, displayed to us their various musical talents. Since that night in January, many talented bands have been presented to our area. The bands ranged from heavy metal to alternative, to top 40, and just good ole rock and roll. Some of the bands featured have gone on to make a name for themselves, while others regrouped and took on new forms.

Tune would like to recognize them and thank them for helping us make it a successful year: Jan. '93 -- Swindler, Fleshlords; March '93 -- Home at Last, Cat Atomic, Charlie hosted by Nikki Neal, send In Tune your press kits French and the Naked Truth; April '93 -- Silent Warrior, containing a glossy photo, video or audio tape, biography Straight Jacket; June '93 -- Gun Shy, Omni Presence, Dead and phone number in which to be contacted to: Ringer; July '93 -- Dreem Street, Straight Jacket, Lydian; Aug. '93 -- Eleven: Eleven, Moments Notice. The Headspins; Sept. '93 -- New Religion, Ransomed Soul, Exit

Zero; Rocktober '93 -- Bugzy, Flesh Tuxedo, Rain, Tribal Scream, Lil' Nicki, Armageddon; Nov. '93 -- Gladhouse, dear darkhead, Weird Thing, and last but not least, Jan. 1994's Showcase featuring Moments Notice and Banshee, two local bands each unique in their own way.

The first to perform was Moments Notice, making their return once again to the stage for our In Tune fans. And second was a newly-formed band, Banshee, making their debut at Crilley's. Two of Banshee's members, Rick Cahall and Todd Shallcross, are no strangers to our In Tune Nights. Rick performed with Straight Jacket at our April and July Showcases. Todd performed with Absent Child in our first January '93 Showcase, as well as making the front cover of February's issue.

To find out more about our first anniversary Showcase bands, read the following two articles.

Again, In Tune would like to thank everyone from the The following list of bands is from past showcases and In bands to the fans for coming out and making this a complete success.

NOTE: For those bands who would like to get involved in Absent Child, Silent Warrior; Feb. '93 -- Bugzy, High Risk, future Showcases hosted and our upcoming TV Showcases

In Tune P.O. Box 333 Northfield, NJ 08225

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MOMENTS NOTICE

Fred Conley: Guitar/Vocals

Al Grayson: Bass

Chuck Miller: Drums/Vocals Tony Amato: Keyboards/Vocals Billy Walton: Guitar/Vocals

By JANINE FISHER

There is definitely still good old rock'n roll being played, as the first band at the "In Tune" First Anniversary Showcase proved. The band is well named, too, as they got the crowd ready to have a great time on a "Moment's Notice." These guys played a good mixture of originals and several excellent covers. Guitarist and vocalist Billy Walton seemed to set the tone for the evening -- this boy sure knows how to have fun! It was contagious -- the whole band and the crowd seemed to have a great time.

They opened up strong, with "The Show" featuring guitarist Fred Conley on lead vocals and drummer Chuck Miller singing the harmony. Billy and Fred play excellent guitar harmonies during the solo on this one, too. Then came a long intro into "Fantasy" with Tony Amato on keyboards blending nicely into a really sweet guitar melody. Billy later plays a killer guitar solo on this one, tap hammering harmonics. Then showing more versatility, they head into "EZ4U" featuring Fred on vocals, and Billy using a "Frampton" style Talk Box.

Their first cover was "Smoke on the Water" with Billy singing and making the guitar scream. Chuck pounds some kicking drums on this tune, with bassist Al Grayson adding a really intense rhythm. Things slowed down then with "Remember When" sung by Fred, into Queensryche's "Silent Lucidity." This was an excellent cover followed by another original called "Runaround," which featured a really great keyboard solo by Tony.

On "Telling Me," Billy, still insisting on having a blast, strolled through the crowd playing his cordless guitar. Next came the Lenny Kravitz tune, "Are You Gonna Go My Way," straight into a killer version of Pink Floyd's "Comfortably Numb." They really seemed to have fun playing that one as well. "Conductor Man" featured Chuck on vocals, and he sure can sing and bang 'em at the same time. Keeping things loud was easy with Stone Temple Pilots' "Plush."

Perhaps the peak of the show was their outstanding performance of the Frampton song "Do You Feel Like We Do." Billy wails with the Talk Box on this tune and Fred also takes a guitar solo, with some great licks. The energy high held through the last tune, with Metallica's "Seek and Destroy," which seemed to suit the crowd just fine.

All in all, Moment's Notice put on a great performance. They are keeping busy with other upcoming area shows, and Billy and Tony doing work for NJN Television as well (see September '93 issue of "In Tune"). Tony's seasoned background with greats such as Bruce Springsteen, Clarance Clemmons and more, is now a regular addition to the talents of the rest of this Tuckerton-based band. Keep an eye on their activities (see their "In Tune" band calendar listings) and definitely get out to have a rocking good time with "Moment's Notice." (Thanks to Scott Fisher, Gina Mason and Justin at "The Wall" for help with this article.)



Fred Conley



Al Grayson

(photos by Janine Fisher)



Billy Walton



Tony Amato



Chuck Miller

in TUNE

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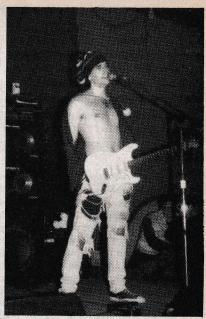
Mick Bodine

BANGHEE

Mick Bodine -- Lead Vocals Rick Cahall -- Drums, Backup/Lead Vocals Fran Duffy -- Guitar/Backup Vocals Dave Gratton -- Guitar/Backup Vocals Todd Shallcross -- Bass/Backup Vocals

By PAMELA PASCALE

Banshee, a local band hailing from the Absecon/Brigantine area, were the second band to perform for In Tune's 1st Anniversary Showcase. Banshee consists of five musicians who consider themselves to be a hard driving alternative band. Fresh out of rehearsals, Banshee made one of their first Crilley's appearances on Saturday, January 22nd.



Fran Duffy

At 2:00 a.m., Banshee took the stage performing over twenty songs from what seemed to be M.T.V.'s top ten from Alternative Nation and then a few. For over an hour they entertained us with enough grinding guitars and hip crunching back beats. Banshee performed such hits as Alice in Chains' "Man in the Box," Porno for Pyro's "Pets," Pearl Jam's "Alive," Red Hot Chili Peppers' "Under the Bridge" and another Alice in Chains tune, "The Rooster." "The Rooster" brought the couples out on the floor dancing, or rather grinding their bodies slowly together. The audience at this point became very entertaining, men jumping around moshing with themselves, a few drunks smashing around and a couple (meaning two people) of young women drawing a lot of attention from the crowd, mostly the men, as they also were slowly grinding each other. How amusing; wonder if Todd minded very much seeing his date get so much attention? Don't think so because the band joined them on the floor at times enjoying them just as much as the next guy or woman?!! Anyway, enough of that already.

One of my favorite songs of the night was the Cure's "Just Like Heaven." Another crowd pleaser in my eyes was that good old hit song by Stevie Wonder, "Higher Ground." It just goes to show you that the old tunes can really rock, as proven to us by the ecstasy on Todd's face as he jammed his ass off banging away on his bass. Another old song that the band chose to perform was Pink Floyd's "Wish You Were Here."

Rick Cahall displayed his vocal abilities to us when they performed Stone Temple Pilots' songs "Sex Type Thing" and "Creep." Jane's Addiction's "Been Caught Stealing" and Tool's "Sober," were also the crowd's favorites that night. Matter of fact, "Sober" was such a favorite of Silent Warrior's band members that Banshee was kind enough to do the song one more time for S.W. during their encore. Not many bands do encores at these showcases, so I'm sure that the audience as well as Banshee were very pleased with the evening's responses. Banshee proved that doing cover tunes can be rewarding and that the audience can relate to you through the familiarity of the music. No matter how the music is packaged and presented to an audience, the best reward is the enjoyment that you reap from it!



Todd Shallcross



Rick Cahall

in TUNE



Dave Gratton
February 1994

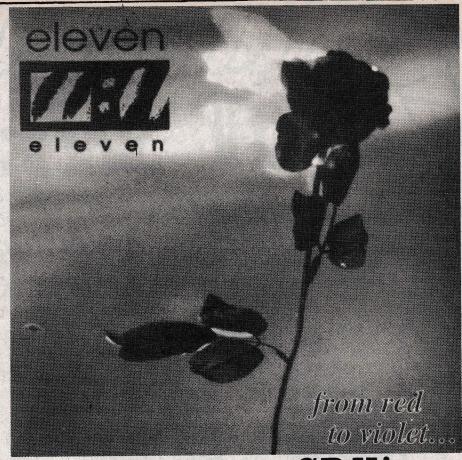
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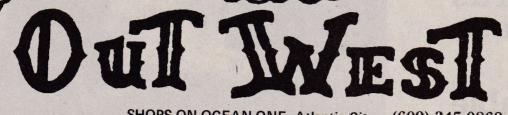
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catch eleven eleven's live interview on 91.7 WLFR on Feb. 24th, 10pm

see eleven eleven appearing live, Feb. 25 at REDS on Atlantic Ave. in Margate CDs and cassettes available at the show at special "CD release party" sale prices



for band info write: eleven eleven c/o Ugly Biscuits Mgmt. RR 2 Box 270-T. Franklinville. NJ 08322



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March 10th 11 Band Benefit For Michael Partlow

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Varch

February '94-Entertainment Calendar

12 SAT	After Hours	V-Spell	26 In-Tune Night Home at Last High Risk plus a special guest	Metal Relief 11 Band Benefit For Michael Partlow	12 Tribal Scream & Rain	
11 FRI	power play	Zeke's Choice Weird Thing Festival of Love	power play	Rose Hill	11 TBA	
10 THURS	gladhouse Atternative Nite \$1.00 Drinks 9:00 to11:00	PCrystal Roxx Alternative Nite \$1.00 Drinks 9:00 to11:00	V-Spell Alternative Nite \$1.00 Drinks 9:00 to 11:00	gladhouse Atternative Nite \$1.00 Drinks 9:00 to 11:00	ineadspins Alternative Nite \$1.00 Drinks 9:00 to 11:00	
9 WED	OM les	16	23	Catnip Jones \$1.00 Drinks 9:00 to 11:00	9 Catnip Jones \$1.00 Drinks 9:00 to 11:00	
8 TUE	& GAME ROCart Boards & Gam	ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	*ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	
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e sun	CANN	13 BENEFIT Banshee & Wildlife 4 pm til? Buffet & Beer \$12	20 SUN WILDLIFE PILS PLS BEAT THE CLOCK 9-12 midnite	WLDLIFE WLDLIFE plus PLS BEAT THE CLOCK 9-12 midnite	6 SUN WLDLIFE PLS PLS BEAT THE CLOCK 9-12 midaite	

March 20th

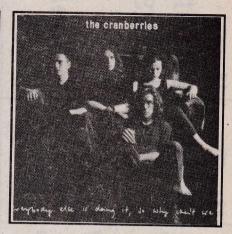
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C.D. REVIEWS







Sister Sweetly by JANINE FISHER Artist: Big Head Todd & The Monsters Label: Giant

Dogman Artist: King's X Label: Atlantic Records

By ЛМ SANTORA, JR.

These songs were written by front man Todd Park Mohr (guitars, keyboards, vocals). He's joined by Rob Squires (bass and backing vocals) and Brian Nevin (drums, percussion and backing vocals).

This CD was described to me as "kinda bluesy rock." Well put, especially on songs like "Broken Hearted Savior," "Turn the Light Out," "Soul for Every Cowboy," and "Ellis Island."

There's even a touch of funk on songs like the title cut, "Sister Sweetly," "It's Alright" and the well-named "Groove, Thing."

The bluesy side of life really shows on the more melodic love songs like "Tomorrow Never Comes" and "Bittersweet" which both mourn love that falls short of the dream. Both of these cuts are really pretty.

But by far the ultimate song on the CD is the more rocking "Circle." This is a metaphoric look at the circular and hard-to-define nature of life and relationships. Todd's vocals on this tune cut right through you, along with the killer guitar licks the song is full of.

Last is a really pretty acoustic melody, "Brother John," about never stopping the search for heaven on earth. Good advice!

Check this CD out -- it made my top 10 list for 1993 releases!

On their fifth album, it would first appear that King's X has gone "grunge." Despite what would be just another band jumping the bandwagon, this Texas trio has put strong rhythms and great harmonies to their heaviest music to date. One song that stands out is "Pretend," which sounds similar to "Summerland" from 1989's "Gretchen Goes To Nebraska" grooves from beginning to end with no holding back. Bassist Doug Pinnick sings all fourteen tracks on "Dogman" which is a new twist. On previous albums, Pinnick shared duties with guitarist Ty Tabor. Chorus harmonies and constant rhythm changes from Pinnick, Tabor and drummer Jerry Gaskill has and will always be the King's X trademark. "Fool You." Cigarettes" and "Shoes" contain some of the best harmonies sung by anyone, while "Black Sky," "Complain," "Human Behavior" and the thrashy "Go To Hell" state that King's X can grunge with the rest. It is rare to find a band like King's X, one that can move with the times without changing their sound.

Everybody Else Is Doing It So Why Can't We?

Artist: The Cranberries Label: Island Records by CAROL HOLLENDEN

First, we had Edie Brickell, then came all the female sing-alikes after her, and The Cranberries are yet another band with a female vocalist. But, if you enjoy 10,000 Maniacs and the Sundays, you'll like this. That's not to say that they're a copycat band. They've definitely authenticated their own style, but Dolores O'Riordan's vocals sound slightly familiar.

The CD begins with "I Still Do," a slower haunting tune. "Dreams" follows with a little more drive, but still retains that breathy, lilting vocal sound, which remains present throughout the entire album. "Sunday" continues the upbeat mood. "Pretty" manages to show off the Bjork-like versatility of Dolores' voice, as does the next song, "Waltzing Back." "Not Sorry" displays more intense instrumentation. "Linger" is their hit single with the catchy melody. "Wanted" and "Still Can't ... " pick up the mood with more prominent percussion. "I Will Always" brings us back down. "How" shows the first real evidence of a stronger electric guitar, and "Put Me Down" finishes with more whispery vocals.

There's not much variation throughout this CD, however, each song is interesting. It's definitely mellow and acoustic guitar-laden, but if you want something laid-back, this is a tasty choice.

C.D. REVIEWS







From Red To Violet Artist: 11:11 Label: Lion Heart Records

By BRUCE PIKE

11:11's new album From Red To Violet possesses a sound and delivery which is very contemporary. They choose to concentrate their considerable talents on timeless subjects: personal identities, personal relationships, personal values.

They don't waste time getting to the point. "Identity" opens the proceedings, evidencing sonic roots in early U2. Lead vocalist Jeff Giuliani evokes a strident style at once unique but somewhat reminiscent of The Outfield's Tony Lewis and Sting. "It gets so hard to be someone today," he wails urgently. Ain't it the truth? Giuliani makes interesting use of his keyboards, alternately punctuating the grungy guitars and funky rhythm section like a harmonica player, and then filling in a lush backing for the hand to build on. Although Red is not primarily an "in your face" album, there are many sections that jump right out of the stereo, most notably on "Song Three" and "Drift." The latter is a truly original musical

In these times, radio will rarely give good local bands the time of day. The only problems with the album, ironically enough, are that it's too short, even at 47 minutes, and that too much time will pass before the next one comes out. (Next week would be good...)

Take the time to go buy this one and listen. Then you will know exactly what time it is. For me, it's always 11:11.

Common Thread: Songs of The Eagles

Artist: Various C & W Artists Label: Giant Records By JOANN TAYLOR

The Eagles were born out of the country-rock movement of the late 60's. These songs are as popular today as then. Most of the titles on this collection were written by Don Henley and Glen Frey.

Every one of the songs selected for this tribute will bring back memories for those of us who were Eagles fans back in the sixties and early seventies. Who can forget Desperado (belted out by Clint Black), Tequila Sunrise (performed by Alan Jackson), Best of My Love (Sung by Brooks & Dunn) and Heartache Tonight (John Andersons's rocking version)?

A portion of the royalties from the sale of this Eagles collection will go to Walden Wood Project, a non-profit organization founded in 1990 by Don Henley, to protect and to preserve the forestland around Waldon Pond.

This is a CD that you must include in your private library collection. Not only is it an outstanding tribute to the Eagles but it is a rousing country-rock collection performed by some of the hottest country artists of today.

Confederate Railroad

Artist: Confederate Railroad Label: Atlantic

By MEG TIMSON

Having had the benefit of already seeing these guys perform live, I wasn't surprised to find myself enjoying the 10 tracks off this CD. Confederate Railroad has a lot to offer country music fans, but even those of us who aren't particularly crazy about country will find that this band is entertaining. Danny Shirley's vocals on "Jesus and Mama" is what keeps me playing this CD over and over.

The deep, husky sound he emits works well with the song's story. The first two tracks -- "She Took It Like A Man" and "Long Gone" seem as if they're supposed to be played back-to-back. "Time Off For Bad Behavior" has a great rockabilly beat -- not a real typical country sound, especially in Shirley's vocals. "When You Leave You Can Never Go Back" starts out with acoustic guitar and bass, leaving out the typical country drumbeat I hear over and over in other country songs. "Trashy Women," although it is toned down a bit compared to the live performance, still represents well the potential in Confederate Railroad. (Check out the guitar at the end of the song.) These guys are good; they've got me appreciating country music. They'll be around for quite a while. Check them out.



Confederate Railroad & The Tone Bombs Rock Blackwood

By MEG TIMSON

You don't need to be a serious country music enthusiast to enjoy yourself at the Country Rock Saloon in Blackwood, N.J. The club, located on the Black Horse Pike next to the Howard Johnson Hotel ("Ho-Jo"), boasts a southern-rock style/country music atmosphere, and that's what everyone present witnessed this particular Monday nite, Jan. 24, 1994.

This was quite an impressive club, and "huge" doesn't even begin to describe how big it is. It houses a sizeable restaurant on the bottom floor, along with a smaller bar across the long hallway with tables and chairs for some quick eating. Travel up the two spacious flights of stairs and you've reached the combination stage/dance floor -- pool table area -- bars. There are 2 bars upstairs, on either side of the stage and dance floor, which is sunk down about 10 steps. One bar is quite large, with TV monitors spaced approximately 15-20 feet apart facing both sides of the bar. TV monitors are also strategically placed on various walls and in corners and in the other, smaller bar. They are also in the smaller bar downstairs as well. On the TVs is a view of the stage and part of the dance floor. It's probably safe to say that no matter where you are in this club, you can catch the act that is performing. It's a good thing, too, considering the 2 acts performing this particular night.

Confederate Railroad was the headline band, and opening for them was none other than our own local J.Z. and The Tone Bombs. For those who are not familiar with The Tone Bombs, and I doubt there are more than a very underprivileged few, they are: Jack Zawacki, guitar, vocals, fiddle; Dan Ayers, guitar, vocals; Joe Faunce, bass; and Ron-O (Mortillite), drums.

The guys started their set off with Charlie Daniels' "The South's Gonna Do It Again," and right away the crowd began to swell around the railings surrounding the stage and dance floor, trying to find a "spot" to watch the performance. The Tone Bombs kept the heat up with Brooks & Dunn's "Hard-Working Man," and already the cowboy hats, boots and skirts were converging onto the dance floor. Ayers' impressive vocals catered to the crowd. His buoyant personality also became evident at the end of this song as he gave all the "hard-working women" in the audience their deserved recognition (a pretty wise move to win the crowd over, considering the ratio of women to men to be about 2 to 1). The guys continued working the audience, playing covers such as "Just Call Me Lonesome" (Randy Travis) and "Trouble" (Travis Tritt), a real crowd-pleaser.

The dancers, by now having doubled then tripled in size, filled the dance floor. The crowd around the railings grew larger as people tried to get a glimpse of the band that was pounding out some incredible music, and although there was a lot of squeezing to move anywhere, I didn't witness one incidence of pushing or shoving or rudeness. Country music fans are sure laid-back.

About this time, The Tone Bombs were reaching the halfway point of their show and decided to slow things down with a bluegrass tune. This song, (which I don't know the name of but can't wait to see them again to find out!) enabled Ayers and Zawacki to deservedly show off their uniquely compatible guitarplaying talent, playing so well together it's almost indescribable. This tune also showcased the flawless vocal harmonies of these guys. The song was done beautifully.

The dancers danced slower, catching their breath. The crowds at the bars replenished their drinks. And The Tone Bombs



Dan & Jack kick out "Devil went down to Georgia".

sweated a little less under the hot lights that adorned the stage. But soon the Bombs went off again with "Working Man's Ph.D." (Aaron Tipper), featuring Zawacki's fiddle expertise. More and more people tried adding themselves to the dance floor. The energy in the band as well as in the crowd was enough to launch a rocket. And that's what the guys did when they launched into their own original "Shake Them Blues Tonite," which was well-received by the audience. (The Tone Bombs must have been enjoying a real self-confidence high considering probably 99% of the audience were hearing this tune for the first time and liking it!)

The guys ended their set the same way they opened it — with a Charlie Daniels tune. While "The Devil Went Down to Georgia" was performed, the band members were introduced. Joe Faunce, bass, was first — and the crowd finally got a look at "the guy always in the back" as he came forward on stage to play a little bass solo, sounding great. Then Ron-O, drums, who couldn't come to the front of the stage, but still impressed the crowd with his drum solo, then the inimitable Dan Ayers, with relentless energy and uncanny guitar talent, and last but never least, the indescribable Jack Zawacki, not giving us a last shot of his unbelievable guitar playing, but instead showing us his talents on the fiddle. (Did I really hear "The Flintstones" theme song?)

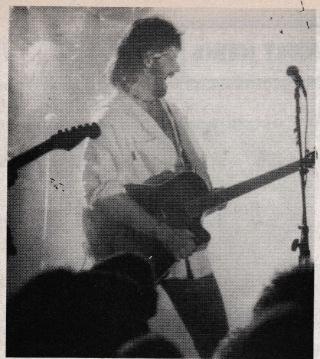
This song always brings the house down wherever The Tone Bombs perform it, and the Country Rock Saloon was not an exception in any way. This was their second gig with Confederate Railroad, and their first at the Country Rock Saloon.

If audience appreciation determines in any way whether they are booked here again or not, you can probably count on seeing them here again. You don't just see and hear The Tone Bombs, you experience them. And this audience had one hell of an experience.

The guys are going to Nashville in February for a little R & R and who knows, what else? Good luck, guys, hurry back!

photo by Ed Mason)

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DANNY SHIRLEY

Confederate Railroad

Confederate Railroad is no newcomer to the Country Rock Saloon stage. The majority of the several hundred people here had seen them perform before, and were anxiously waiting for the show to begin. Confederate Railroad is: Michael Lamb, lead guitar; Mark DuFresne, drums; Wayne Secrest, bass; Chris McDaniel, keyboard; and Danny Shirley, guitar, lead vocals.

When Railroad took the stage, the crowd began to heat up, and no time was wasted turning on the tunes. I was at an unfortunate loss, being naive about country music, when trying to note all the songs Railroad performed. Luckily, however, I learned that they have an album out (from which 4 of their songs hit #1 in country music charts). Hopefully, I can get my hands on it. I'm gonna try.

Early into their set, Shirley, who enjoyed all nite quite a rapport with the audience, informed us that many people turned their noses to an original tune of their, implying that it was "no good," "going nowhere" — and then let us know that it ended up being one of their popular recorded songs. It's called "I Wish I Was Somewhere Stoned Playing Pinball." Heavily country-sounding but not like the country "twang" I thought I was going to hear all nite, the song was very familiar to the crowd, who sang along. (Pretty cool for a "lousy" song.) This song featured some heavy keyboards and though it was definitely country, it ended with a pretty rocking beat. The audience knew the song, and that makes a tune.

Shirley paused for a short time, taking a few swigs of J.D. (from the bottle), then turned to the crowd and introduced their next tune, giving heavy references to David Allen Coe, sounding very appreciative and grateful. I believe he was saying that had it not been for Coe, Railroad wouldn't exist. They then began the tune called "Elvis and Andy." Shirley explained it like this: "It's about a southern boy and a southern girl, came up north and fell in love with a blonde." The crowd seemed to know this song, too, and we were told it would be getting radio play sometime in March (listen for it!).

The audience began clapping during the next tune -- called

"Time Off For Bad Behavior," and had fans around the bars dancing away. It was a good-rocking tune that I believe will be on an upcoming album titled "Notorious." Their next song featured some great-sounding acoustics with equally pleasant sounding harmonies. Titled "Jesus and Mama Always Loved Me," this song kept the same appeal as all the previous songs, only softer and more melodic, showing that Railroad has a tame side. But "wild" crept back in, and some serious instrumental jamming erupted, leading us to believe they were ending their set. A keyboard solo, some lead guitar licks, and some heavy bass, and then the end. The audience wanted more. Shirley, in keeping with his continued great rapport with the audience, sensed this, and was not interested in quitting just yet either. "Are y'all tired? Want another half hour?" They jammed out a song which they again dedicated to David Allen Coe called "If That Ain't Country," which had the crowd clapping and screaming.

As is the case during any live performance, the more frenzied the crowd became, the more jammin' the band did. Railroad threw out a variety of licks during this instrumental jam, from America's "Tin-Man," to "Bad To The Bone," to Golden Earrings' "Radar Love," which allowed me to believe that these guys can play some genuine Rock 'n Roll!

The next song, an Allman Brothers tune, got the crowd at the bar as well as the two workers behind the bar dancing, jumping, singing and just acting crazed. (They jumped up on the bar and pounced around, much to the delight of those sitting there.) The entire house was energized. This was, finally, the finale.

Between songs, Shirley consistently acknowledged their fans and professed their gratitude to their fans for being the #1 reason for their success. Shirley also told the crowd that they enjoy coming back to the Country Rock Saloon to play because "you guys put us where we are, and where we're going."

Confederate Railroad has been nominated in four different categories in the upcoming Grammy awards. They are the top selling country band right now (I'm not surprised) and, according to Shirley, their success is due in large part to "being heard and appreciated by people with a total lack of class." Four songs off their first album have hit #1 on country music charts, and I'm not surprised. As of now I don't have any info concerning their upcoming performances, but if they decide to visit the Country Rock Saloon, you'll know about it.



MICHAEL LAMB

in TUNE

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February 1994

hotos by Ed Masc

LOBSTER BLUES SOCIETY CONCERT NEWS



By Ron Stinson

WANTED: Acoustig guitar players, rock, filk, jazz, and blues, to attend acoustic guitar workshops at a local blues club! Interested?

The Lobster Blues Society presents a series of acoustic guitar workshops starting the first Saturday in March, (March 5), and will feature a true Bluesman, the infamous "PHILADELPHIA" JERRY RICKS The workshops will be held at the BLUE MOON BUS STOP, 310 S. White Horse Pike, (Rt. 30), on March 5, 12, 19, and will start at 11:00 a.m. 'till 3:30 p.m. The cost of the workshop is \$25.00 per person. The early workshop is for beginners to intermediate guitar players and the afternoon session is for intermediate to advanced or should I say "skilled" players. Starting time for these workshops are 11:00 a.m. to 1:00 p.m., then 1:30 p.m. 'till 3:30 p.m. Bring your "Ax," acoustic preferred but it all you have is electric, that's OK, but please, no amps!

Now, I must tell you this is no ordinary workshops, this is being taught by one of the best and most experienced Country Bluesman out there!

"PHILADELPHIA" JERRY RICKS was born in Philly on May 22, 1940. He started to play music around the age of 16. This was in the mid-fifties and there was a folk music boom going on back then. His interest at the time was listening to hundreds of records spanning gospel, jazz, blues, R&B and country and western. At the age of 18, Jerry saw one of the most important mentors in his life in Lightnin' Hopkins. He loved Hopkins' improvisational style and approach to the guitar, and this put Jerry in focus with what he wanted to do.

Starting in the sixties, Jerry Ricks learned from the great traditional folk blues artists. The list is much too long to write about, but the following are some of the great bluesmen that Jerry has learned from and played with. Mississippi John Hurst, Brownie McGhee, Lightnin' Hopkins, Washboard Slim, Memphis Slim, Lonnie Johnson and the Reverend Gary Davis are just a few, not to forget the fact that Jerry would love to pass to a younger generation what he has learned from these masters.

In fact, Jerry has taught local artists Daryl Hall and John Oates, George Thorogood and Lew London, and many other musicians in this area. He has traveled around the world extensively, played at nearly every major blues festival in Eastern and Western Europe, not to mention the festivals here at home in the USA, and he has conducted many seminars in schools and major universities all around the world.

In addition to performing, Jerry Ricks held the position of Special Instructor for the University of Colorado, Folklore Division, in which he taught Traditional American Guitar Styles of the Southern United States.

Jerry Ricks has recorded over a dozen albums in six countries as a solo artist and Oscar Kline, (Austrian jazz musician), has accompanied Jerry Ricks on the first authentic blues album produced in Yugoslavia and Hungary.



Philadelphia Jerry Ricks

So, do you wanna learn something new? Come out and learn from the master who learned from the masters! Cost is \$25.00 for each workshop. Write the check out to Jerry Ricks and send it to The Lobsters Blues Society, 715 Falcon Crest Place, Smithville, N.J. 08201, or drop it off at the Blue Moon Bus Stop. Please get your money in at least a week before the workshop of your choice. First come, first served. Limit of 16 people per workshop.

For more details, listen to Chip Lamey's GLAZED DOUGHNUTS, BLACK COFFEE & EARLY MORNING BLUES on 91.1 WLFR FM or Johnny Meister's The Blues Show, Saturdays 8 p.m. to 1 a.m. on WXPN 88.5, Philly. Chip's show is Saturday mornings, 6 a.m. 'till Noon.

Attention: Just off the wire! James Cotton will be at JASONS, South Belmar, N.J., on Sunday, Feb. 13. Two shows, 6 p.m. - 9 p.m.; cost is \$15.00, MC/VISA AMEX CARDS ACCEPTED; call (908) 681-1416.

Well, this about wraps up this month's LBS SOCIETY NEWS, but just remember, "NO BLUES IS BAD NEWS and stay IN TUNE!" SEE YA!

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TECH TALK

By J.D. HOWARD

This month I'd like to concentrate on bands who use relatively small sound systems and those who mix from the stage and how it relates to being successful in the club; environment. Let's talk about basic sound principals for playing clubs. I think some common mistakes are (and I'll duck behind the nearest table after saying this) playing too loud! Everyone should remember that excessive volume can kill a gig. Now as a sound engineer I like to hear it loud, believe me! But realistically, excessive volumes just ticks the club management off and also makes it more difficult for your audience to enjoy the clarity and demension of the music.

When you start your mix, add vocal miscrophones first. Adjust each mike to the point just before feedback, then drop the fader back about a half inch so you have a little headroom. Then add your kick drum and a pinch of bass guitar (depending on the size of your bassman's rig) and keyboards. Have someone walk the room and listen. Using the volume on the stage amplifiers, first add your guitar volume. Most guitar amplifiers have enough gain to power almost any room in the South Jersey Circuit. Now you should have a basic mix happening. Push your mix volume to the point of excruciating pain and then split the difference. Now you know where your volume headroom is just in case you need it. Add your effects to taste, but try and maintain the vocal clarity as its usually the first thing to suffer a horrible death as it slowly envelopes itself into a sea of ugly frequencies. Remember, as the room fill us, your high end will usually suffer, so be ready to make an adjustment (small increments are your best bet) after the first set or so.

In conclusion, I'd like to plug the Tone Bombs during their Jan. 21 gig at the Black Cat in Absecon for being one of the best sounding live bands I've heard in a while. They have definitely learned how to mix themselves from the stage and consequently have achieved a smooth sound that doesn't punch holes in your eardrums.

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- 11 The Barn, Smithville
- 12 The Barn, Smithville
- 19 Black Cat, Absecon
- 25 The Barn
- 26 The Barn

MARCH

- 5 Fireside Tavern, Buena
- 11 The Barn
- 12 The Barn
- 19 Fireside Tavern

RICH

FEBRUARY

- 8 Brownie's Lodge, Bargaintown
- 11 Brownie's Lodge
- 12 Brownie's Lodge
- 13 Brownie's Lodge
- 19 Crilley's Circle Tavern, Brigantine
- 26 Crilley's Circle Tavern, (In Tune Nite)

MARCH

19 Rumer's Rib Room, Buena

Armage dd oN

FEBRUARY

- 19 B.C.'s, Smithville MARCH
- 5 Crilley's Circle Tavern, Brigantine (Metal Relief II Band Benefit)

Zeke's Choice

FEBRUARY

- 4 B.C.'s, Smithville
- 12 B.C.'s
- 18 Crilley's Circle Tavern (Festival of Love III with 4 bands)

Weird Thing, Zeke's Choice Hot Line 652-5936

Weird Thing

FEBRUARY

- 12 B.C.'s, Smithville (3rd Anniversary Party & Record Release)
- 18 Crilley's Circle Tavern (Festival of Love, 4 Bands)
- 26 Corner Tavern, New Brunswick (tentative)



FEBRUARY

- 19 Street Levels, NYC
- 25 Stevie T's, Trenton

MARCH

5 Crilley's Circle Tavern, Brigantine Metal ReliefII Band Benefit)

#WINDLER

MARCH

5 Crilley's Circle Tavern, Brigantine (Metal Relief II Band Benefit)

MOMENTS NOTICE

Hotline - (609) 294-3228

In the Studio for Feb. MARCH

5 Crilley's Circle Tavern, Brigantine (Metal Relief II Band Benefit)



FEBRUARY

13 Crilley's Circle Tavern, Brigantine (Mark Chung Benefit)

MARCH

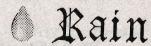
5 Crilley's Circle Tavern, (Metal Relief II Band Benefit)



FEBRUARY

Hot Line 567-4824

- Fondacaro's Devonshire Inn, Mullica Twp., 10 p.m.
- 5 Crilley's Circle Tavern, Brigantine, midnight
- 11 Reds, Margate, 10 p.m.
- 18 Reds, 10 p.m.
- 19 Convention Party, Crilley's Circle Tavern
- 24 Crilley's Circle Tavern, 11 p.m.
- 26 Devonshire Inn, 10 p.m. MARCH
- 17 (St. Patty's Day), Crilley's Circle Tavern, midnight





MARCH

- 5 Murphy's Tavern, Westville
- 12 Crilley's Circle Tavern, Brigantine

eleven



eleven

FEBRUARY.

- 6 Uncle Mike's, Richland (CD Release Showcase -- All Ages), 8 p.m.
- 9 Rumer's Rib Room, Buena
- 11 The Barbary, Philly
- 12 Shark Club, Vineland
- 20 Uncle Mike's, 8 p.m., All Age Show
- 24 WLFR 91.7 Radio Interview, 10 p.m.
- 25 Reds, Margate, CD Release Party
- 26 Broadway Central Cafe, South Amboy

MARCH

- 12 Down on Main Street, Glassboro
- 20 In Tune TV Showcase



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FEBRUARY

- 11 The Barbary, Phila.
- 20 Shark Club, Vineland
- 26 Crilley's Circle Tavern, Brigantine (In Tune Nite)

MARCH

- 4 Del Haven Cafe,
- 18- Wilmington, Del.
- 22 Marriott Hotel, San Francisco, CA

APRIL

2 Elbo Club, Hammonton

LOCAL HEROS

Every Thurs. at B.C.'s in Smithville (Open Mike Nite)



Everybody Do 901

Hotline - (609) 652-3876

FEBRUARY

- 11 Uncle Mike's Country Pine, Richland
- 12 Uncle Mike's Country Pine
- 13 Green Bank Inn, Green Bank
- 14 Country Rock Saloon, Blackwood
- 25 Black Cat, Absecon
- 26 Black Cat
- 27 Green Bank Inn
- 28 Country Rock Saloon

MARCH

- 5 Moose Lodge, Manahawkin
- 7 Country Rock Saloon (Opening for Tim McGraw)
- 11 Uncle Mike's Country Pine
- 12 Uncle Mike's Country Pine
- 13 Green Bank Inn

RUTH WYAND Blues Band

Hot Line 627-6362

Every Wed. Club Serengeti, Pennsauken (Open Blues Jam) Every Thurs. Blue Moon Bus Stop, Mullica; Open Blues Jam Every Fri. Blue Moon Bus Stop (Solo)

FEBRUARY

- 8 Uncle Mike's Country Pine, Mays Landing
- 14 Uncle Mike's Country Pine
- 15 Blue Moon Bus Stop (Opening for Papa Chubby)
- 22 Uncle Mike's Country Pine MARCH

Every Tues. Uncle Mike's Country Pine

BRAINSTORM

FEBRUARY

Every Thursday Night at Jojo's Bar and Grill, Oceanville, 9 p.m. 'till

TRIBAL

FEBRUARY

- 5 The Cell Block, Bensalem, Pa.
- 20 JC Dobbs, Phila., Pa.
- 25 Stevie T's, Trenton MARCH
 - 3 Cricket Club, Irvington
- 5 Crilley's Circle Tavern, Brigantine (Metal Relief II Band Benefit)
- 12 Crilley's Circle Tavern

For info & other dates, call 927-3653.

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ED'S TECH CHECK:

Q. I have a JCM 800 (Marshall) tube amp on double 4×10 's. When I start to push the volume up there is an annoying squeal, whistling and noises that crunch my crunch. What is Happening? Doug C.-Absecon

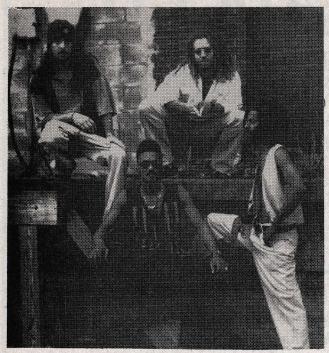
ED SAYS: Most tube amps run extremely hot along with very high B+ voltages. It is not uncommon for tubes to be the cause of this. The stability and operation of tubes makes them very suspect for most complaints and failures. What you are experiencing is a microphonic tube. It is picking up vibrations in the elements and amplifying it. Tap on each tube and you will find one or more that are defective and responsible. Have the tubes checked and replaced or put up with the noise.



National Electronics Repair Co.

Rt. 73 & Cushman Ave. Berlin, NJ (609) 753-1929

Innasence



Innasence, a primo Reggae band out of Miami, rocks the house like no other Raggae band in the area. These Raggae masters composed of Haitian, Jamaican and American musicians really know how to get the scene for a true island experience. Their Caribbean music is jam packed with musical wit and superior intellegence.

The audience is usually the key to the raving performances displayed by Innasence. One night I was at BC's in Smithville and an extraordinary group of dance crazed friends danced the night away. Innasence (rocked the house) with Bob Marley tunes such as "Stir It Up", :Exodus", "Rebel Music" and "Positive Vibrations".

The percussion was laid out with a flux of rhythm and tempo by "Sweet P" Peter McEvilley accompanied by their bassist "Heavyweight" · Harold Estime. If your interested in the entertainment performed by a Haitian & Jamaican combo for a rhythm section, well brother these guys are the ticket. Vocalist Vibert Ray "Prince Patrick" Duley, the band's DJ and lead vocalist really knows how to get the people up and dancing with his big smile and positive attitude.

I talked with the prince in between sets and his response was "We're a people oriented band. We involve the audience and make them participate in the show rather then just play on stage. Also, our best selling point is that we are a real Raggae & Caribbean band that appeals to all kinds of people.....White, Black, young and old.

Last but not least vocalist and keyboardist James "Jimmy Dreud" Car also showed me and the audience a keen scense of spiritualism through his consonant musical ability and Rostaman Vibrations.

Currently the band is playing their last leg of their Upper East Coast tour in Philadelphia at the Chestnut Cabaret. Also, rumor has it they will be back at BC's in the Spring of '94. If your into Raggae don't miss these true Rostamen.

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BASS PLAYER and singer wanted for original rock/metal cover band. Serious and dedicated only. Call Ron, 641-2764.

VOCALIST WANTED for an orig. alternative rock band. Must have open mind and be creative (ages 14-16). First timers encouraged, Call Marc, 609-646-9609.

VOCALIST WANTED for classic/hard rock band with a touch of everything else. Guitar playing and song writing a plus. Call 609-266-6651.

VOCALIST WANTED for classic rock cover band. Must be serious & dedicated. We are well rehearsed and have P.A. Call Keith, 391-9344.

DRUMMER and vocalist wanted for orig. rock, jazz, blues, punk band. Must be versatile. Original and open minded. No egos. Practice in Hammonton. Call Geoff 561-1463.

To place an In-Tune Classified Ad, See Our Form On The Following Page.

February 1994

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in TUNE

February 1994



SPECTRUM		
STING with Melissa Etheridge	February 27th	8pm
ROD STEWART	March 7th	8pm
TOWER THEATER		
WHITE ZOMBIE/ with Prong/The Obsessed	February 13th	7:30pm
BLACK SABBATH/MOTORHEAD with Morbid Angel	February 18th	8pm
UB40/US 3	February 19th	8pm
THEATRE OF LIVING ARTS		
LEO KOTTKE	February 11th	8pm
CASSANDRA WILSON	February 12th	7:30pm
UNCLE TUPELO	February 22nd	8pm
NICK HEYWARD/Moxy Fruvous	February 25th	8pm
THE WONDER STUFF	February 27th	7:30pm
BOB CARPENTER CENTER		
University of Del.	E food by let	
MEATLOAF	February 19th	8pm
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MARCH 20, 1994, 10PM AT CRILLEYS CIRCLE TAVERN BRIGANTINE, NJ LIVE TAPING FOR TELEVISION AIR DATE TO BE ANNOUNCED

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